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practical art of a pottery, has produced some of the best work England has had for five hundred years.

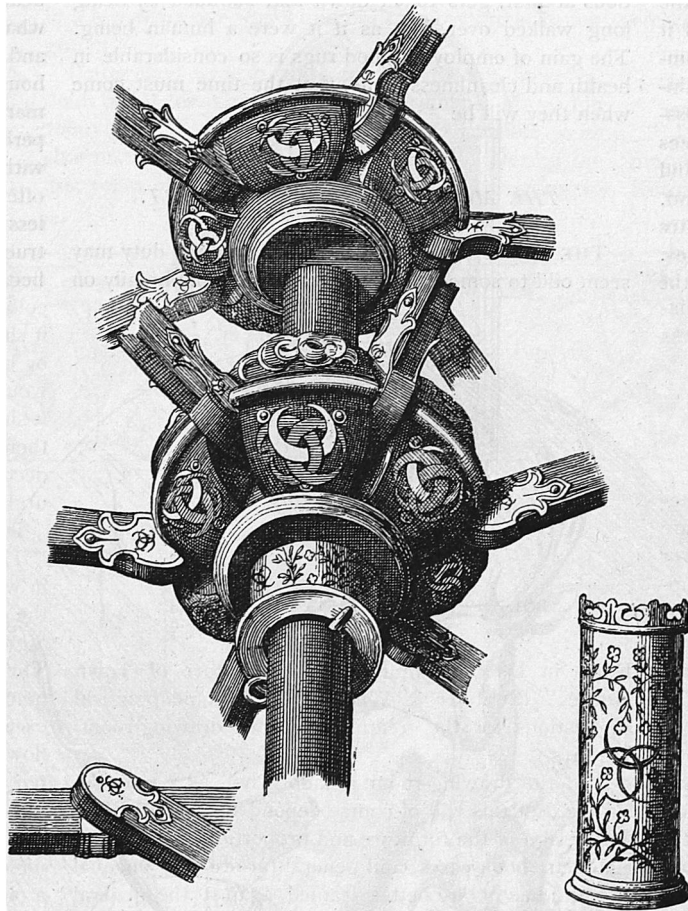
Drawing classes and clubs sensibly conducted might do much for the improvement of art at home, but, so far as they have hitherto been tried, they have usually degenerated into parties for the cultivation of the art of flirting. In any case, a good teacher is one of the first requisites, and one generally done without. The second thing required is subordination, which of all virtues is the one most often wanting among amateurs. A class well conducted and well organized might undertake the painting and decoration of a village school or a mechanics' institute, but the difficulty would of course be double. It would be necessary for every one to work under the direction of one master-mind, and for such a master-mind to be found. Few clergymen are without some knowledge of architecture. Few intelligent men, in fact, are without some special knowledge of one branch of art or another. It is very easy to get such people to give short lectures. People would not be tired by a quarter of an hour on the structure of a flying buttress, or the life of Reynolds, or the frescoes in the Campo Santo at Pisa, or the meaning of Dürer's *Melancholia*, or the Japanese way of drawing foliage. A few diagrams are necessary, but they are easily made, and few places are without an amateur able to draw them.

The civilizing influence of art has been matter of remark since the time of Ovid at least, and it is high time in these days of culture that we should try its virtue. We talk too much about these things and do too little. The smallest child in the village school learns singing, but no child learns drawing. Yet of the two—singing and drawing—which is the more likely to be of use in after life? It is objected, perhaps, that all children have not a taste for drawing, but neither have all children a taste for music, as we have full proof every Sunday in church at least. A more serious objection is, that masters and mistresses have already too many "subjects," and cannot make them all equally familiar. But the thing might at least be tried, and it would soon be found that an amateur would turn up to solve the difficulty in a great many places, just as at present the village choir is often trained by voluntary labor.

But it is more among adults than children that the beneficial influence of art may be seen. In small country towns and villages it is sometimes not easy to get so many performers together as will constitute a band, but a class for art study, for drawing, or carving, would not require any particular number. No matter how small the village, the beer saloon finds no difficulty in keeping full; and there is nothing so efficacious in counteracting the beer saloon as a little cultivation. It is ridiculous to lecture on temperance and force total abstinence on hard-worked men, unless you often find them some compensating entertainment; and perhaps before very long this truth will be recognized, and some artistic object of interest for evening entertainment be added to the few now existing to counteract the tavern. The longing for beauty is acknowledged by the tavern-keepers. They are obliged to supply the want. They have music if possible, and the liquor saloon is transformed into a palace. Marble and granite columns, carved oak stalls, shining glass and silver, colored lights and mirrors, are lavishly spent to attract the workman. If such an outlay pays, and it must pay or it would not be incurred so frequently, we may feel perfectly sure that the saloon-keeper has hit on a want and supplies it. All these scenic and architectural effects are produced because he knows that the people whose lives are spent in labor have a craving for the sight of what is beautiful, and that if they can resist the mere attraction of drinking by itself, they will not be able to resist it when it is backed up and helped by all the gorgeous surroundings of the liquor saloon.

A movement has of late years been made at the east end of London to do something to mitigate the sordid ugliness of home life. That working people should care for art or should like to see pretty things, was thought a short time ago perfectly ridiculous. Their houses were

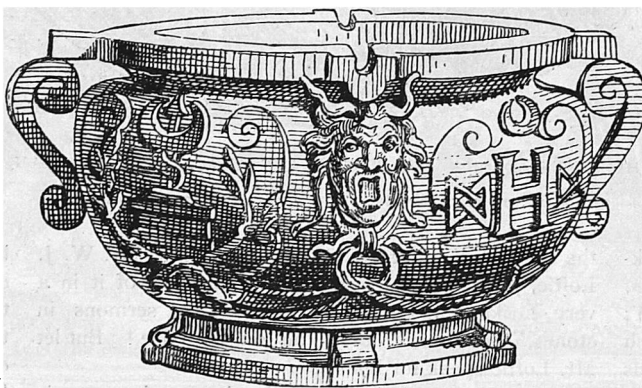
miserable and filthy, and they showed no taste, either in their dress or in their personal habits. One of the first moves was made by a parochial exhibition of works of art, which was held in one or two places. The people brought some curious specimens of domestic manufacture. Old samplers, full rigged ships in fish-bone, cardboard models, a few drawings, a black letter family Bible or two, an old German engraving—many such objects were shown, and the interest excited was very great. Then came the Bethnal Green Museum. To everybody's surprise, the people flocked there in crowds,



DETAILS OF THE PARASOL OF DIANE DE POITIERS.

and competent witnesses declared that the workman's remarks on pictures were often at least as sensible as those of some professed critics.

Mothers wonder oftentimes that their sons care so little for staying at home. But does it occur to them to ask themselves what they have done to make home happy and pleasant—not happy only, but pleasant also. Even a merry house, if it is untidy and dirty, if it is dingy and ugly, is unattractive to young people. They are unconsciously very sensitive to external impressions. The comfort and good taste of the club drawing-room



SMALL MARBLE MORTAR WITH THE EMBLEMS OF DIANE DE POITIERS.

has as much to do as the company and newspapers in bringing young men from home. Our sons are literally driven out to seek away from home that comfort and order which is there denied them. We nip the youthful taste in the bud; we look on mere art as a useless expense, and we lose hold of the strongest cord by which we might bind our children to home.

A wise father—all whose children have turned out well, and in different places and employments still love their home—attributes it largely to the fact that he encouraged each of them from the first to "make a collection." Some of them had more decided taste than

others. To several, postage-stamps and such insipid objects were enough. Others preferred pictures, engravings, carvings, or something distinctly artistic. In after life all these young men and women found themselves in the possession of at least a portion of the pocket-money they had received in youth, and found themselves moreover possessed of that inestimable advantage, whether in a busy or in an idle life, a love for something which would serve as an amusement and relaxation for leisure hours. Such people have no occasion for card-playing or gambling to pass a long evening. To them a spare hour is not an enemy to be killed. Satan finds no mischief for their idle hands to do. They wonder how any one can complain of ennui, for their time is fully occupied, and life is only too short for what they want to get into it.

There is a yearning toward beauty in form and color as well as in sound and in morals, and this yearning has almost always taken a religious direction. Even the impure worship of the Grecian gods had its pure æsthetic side; and the neglected author of the *Book of Wisdom* points it out in words worthy to be remembered: "The sky is fair," he says, "but He that made it fairer;" and he counsels those who love nature to look beyond it, observing that they "deemed neither fire nor wind nor the swift air, nor the circle of the stars, nor the violent water, nor the lights of heaven, to be the gods which govern the world; with whose beauty if they being delighted took them to be gods, let them know how much better the Lord of them is: for the first author of beauty hath created them." And St. Augustine expresses the same thought or one like it, and with almost equal majesty.

It is to this upward yearning of men's minds that the wise educator will address himself. The higher our conception of material beauty, the higher will be our ideal of moral beauty. The more we study nature, the more complex, the more complete she appears. The higher we rise in our intellectual progress, the farther does wisdom seem to soar above us. And as day by day, year by year, age by age, we enlarge our power of conceiving beauty and harmony, the more beautiful, the more harmonious does creation appear to us.

THE BRITISH EMBASSY ROOMS AT ROME.

JUDGING from all accounts, the decorations of the rooms of the British Embassy at Rome must be very beautiful. Those of the ball-room and the supper-room especially are characterized by interesting features. On one side of the saloon is a baldacchino on a raised dais; and beneath the canopy stands a chair of state, for the monarch of England, which is a very exquisite work of art. The correspondent of *The London Standard* says:

"The design is copied from a throne painted by Pinturicchio, in the series of frescoes at Siena representing the *facta et gesta* of Æneas Sylvius Piccolomini, Pope Pius the Second, and is executed in 'noce,' or walnut-wood, with a finish and perfection which prove that the present wood-carvers of Siena are not unworthy of the famed artificers in that branch who preceded them, and of whom they continue the traditions. The canopy is of crimson velvet, emblazoned with the royal arms of England, very richly embroidered and boldly designed. The needlework was executed at South Kensington. The frescoes on the ceiling are accurately copied from the celebrated paintings in the Villa Madama by Giulio Romano. The chandeliers are remarkably fine specimens of modern Venetian glass, as delicate and brilliant in color as if a group of gigantic tropical shrubs in full flower had suddenly been changed by enchantment into precious stones, and so blossomed permanently. The floor is one of the very few parquets in Rome.

"Perhaps the gem of the whole is the royal supper-room. This apartment is hung with a paper of English manufacture, of deep gold, stamped in high relief to imitate gilt leather. Around the walls runs a dado, about five feet high, which has the appearance of black

marble, highly polished. On this background a series of decorative paintings of a very high order of merit has been executed by Mrs. Arthur Murch, an English artist resident in Rome, whose works have latterly attracted considerable attention both there and in England. The decoration of the dado in question consists of a series of flowers and flowering shrubs in gold vases, surmounted by a sort of frieze of fruits hanging in garlands. Each group is divided by an upright ornament, for which the Bacchic thyrsus has been happily selected. The thyrsus is entwined with ivy, and surmounted by the classic pine-cone, gilded; and in each case the twining ivy-leaves are varied in design and composition, and studied from Nature. Studied, too, directly from nature is each of the fruits and flowers represented. There are carnations, sunflowers, convolvuli, the flower of the pomegranate, oleanders, and many more flowers, represented with the most loving fidelity, and, at the same time, so composed as completely to preserve their decorative purpose: while among the fruit garlands are comprised oranges, figs, grapes, cherries, apples, medlars, blackberries, pomegranates, and others, some of which are as minutely and delicately studied as miniatures, and yet have very remarkable force and boldness in the ensemble."

"INTERIOR ARCHITECTS."

MR. HENRY J. COOPER writes to The Artist suggesting that, in these days, when the professions are overstocked, means should be devised for bridging over the gap between trade and profession. A large number of young men, he says, who now turn out indifferent architects, by flying a little less high, might find scope for their measure of ability, and ennoble some branch of industry, by qualifying, say, as "interior architects." He says of "interior architecture":

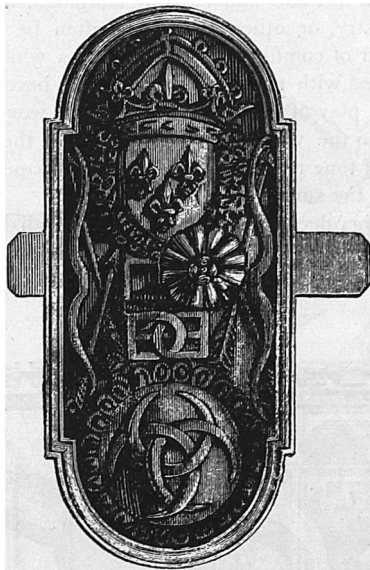
"By this term, I mean the study and application of right principles in the interior fittings (constructive and decorative) of a house, as distinct from the mere purveying of furniture, and the conventional work of the ordinary decorator. Such work is acknowledged as coming within the province of an architect, and the profession even assert that they alone are duly qualified to direct and supervise the furniture and decorations of a house wherever it is sought to achieve proportion and harmony throughout. But I venture to assert, not that architecture does not comprehend or go beyond the art of the decorator and furnisher, but that it has not the leisure to descend to such comparatively trivial work, except in cases of especial magnitude. I would urge a few of those who may be thinking of architecture as a profession, to consider the claims of this more subordinate branch, and to throw in their talent with a view of elevating an industry than which few have left more enduring marks along the course of the world's history. The memory of the greatest brewer may not outlive a generation or two, but the names of Chippendale, Sheraton, and Adams are more widely known to-day than in their lifetime. There are many trades which, by their nature, are closely allied to the arts, and indeed touch art at many points, and are capable of further artistic development; trades in which the purchaser expects, in addition to material goods, a large proportion of brain-value in the shape of judgment and advice, a cultivated taste, and the practical knowledge of an expert."

DRAWING-ROOM COLOR AND DECORATION.

THE drawing-rooms of a town house should be the rooms of all others in which good taste, both in decoration and furniture, should be everywhere apparent. The rooms wherein we practically live, talk, play, and receive our guests are essentially the ladies' rooms of the house, and should be decorated in a pleasant, cheerful manner, without stiffness or formality. The walls

should be pleasant objects to look upon, not cold and dreary blanks of mere one-tinted paper, varied perhaps with birds, or bunches of flowers in gold, scattered here and there in monotonous array. The furniture should essentially be comfortable, couches and chairs pleasant to lounge and really rest upon, not so-called artistic monstrosities, on which it is impossible to do one or the other. The rooms should, above all, look and be home-like in all their arrangement.

With these sensible principles in view, Mr. R. W.



BOLT FROM THE CHATEAU D'ANET.

Edis, in his "Decoration and Furniture of Town Houses" (Scribner & Welford), gives some practical suggestions for the treatment of the drawing-room. He says:

"In the drawing-room a dado is not, as a rule, desirable, but this will of course depend on the character and design of the furniture and proportion of the room. Cabinets, book-cases, and general furniture of unequal size and height are better framed against the general color of the walls than cut in two by a dividing dado, or

tires and palls upon the eye in a very short time. Under this frieze may be a broad gilt or painted moulding, with picture rods of light painted or gilt iron, as I have before suggested. Below, the walls should be covered with some good decorative paper, a paper which will look bright and cheerful with or without pictures; such a one is Messrs. Morris's 'pomegranate' pattern; but there are very many others of equally good design, and there need be no difficulty, therefore, in selecting such a covering at no greater cost than the French papers with which it has been thought necessary to cover our walls so long. The stamped French papers, although quiet in tone, are generally cold and lifeless in coloring and design. Avoid stiff and staring patterns, raised patterns, and all patterns where lilies, primroses, and other flowers are frozen into conventional forms, and have an unnatural and lifeless look.

"As regards the color of the wood-work in a drawing-room, this must depend much upon the paper or general tone of wall-coloring selected. Such a paper as that I have named, having in itself such a power of color, looks well framed in with black; if black is used, it should be finished in what is technically called half, or bastard flat; for, as a rule, any varnish or glaze would make the black too pronounced; if gold is used, it should be in masses, and not in thin lines; the panels, therefore, should be entirely gilt, and can hereafter be decorated with flowers, painted slightly in their natural colors on the gold ground."

Describing his own drawing-room, Mr. Edis says: "The general tone of the wood-work is black, painted in what is technically called bastard flat, the panels of the doors and shutters being covered with gold leaf as a ground for painted decoration of flowers or birds. The general wall surface is covered with Morris's pomegranate pattern paper of bluish-gray ground, with exceedingly good decorative effect in color of fruit and flowers. This paper has been on the walls for over ten years, and is as good to-day as it was when first put on. The wall space is divided about 3 feet 6 inches below the cornice, with a plain flat gilt moulding, under which is a simple half-inch gas pipe, also gilt, as a picture rod. Above this the wall space or frieze has been lined all round with canvas pasted on to the plaster, and on this has been painted a decorative frieze, consisting of figures, birds, and foliage representing no particular subjects, but all harmonizing well with the general tone of the walls, and brightening up the whole room with good drawing and pleasant naturalistic coloring, all treated decoratively in bands of color, with figures, birds, and foliage breaking up the general lines. The cabinet in this room is mahogany ebonized, free from mouldings and carving, and designed especially for china and books, with drawers for photographs and prints, the panels filled in with painted heads, representing the four seasons. The floor surface is painted dark brown, and the centre space covered with an Indian carpet, the ceiling being slightly toned in color.

"For a drawing-room in a large house, where, to a certain extent, it is required only for great entertainments—the ladies' sitting-room and general friendly reception-room being provided for in some smaller room in the house—a rich and effective treatment of the wall would be with a low panelled dado of black, with a delicate inlaying of ivory-toned ornament, the doors and general wood-work being painted to match, the general wall surface painted bright warm-colored

golden yellow, and powdered all over with a flower pattern or diaper of a darker tone of golden brown, the frieze being colored in a delicate vellum or ivory tone, with arabesque or figure decoration in black, the cornice treated with delicate shades of brown and green, and the ceiling slightly tinted to match the frieze.

"I saw lately a drawing-room of a newly built so-called Queen Anne house, in which the whole of the lower portion of the walls was covered with a good golden yellow pattern paper, the wood-work painted a



SIXTEENTH CENTURY TAPESTRY IN THE CHATEAU D'ANET.

chair rail. I would retain a broad frieze under the cornice at the top of the room, and decorate it, if possible, with good figure decoration, either in oil or distemper. Anyway, try to have some pleasant lines of color in the upper frieze, with distemper and stencil ornament, of good form, or, if you have nothing better, get some of the exquisite Japanese drawings of birds and flowers, and frame them in panels, but, above all, avoid stiff conventional decoration, which, however well done, is always lifeless and unsatisfactory, and